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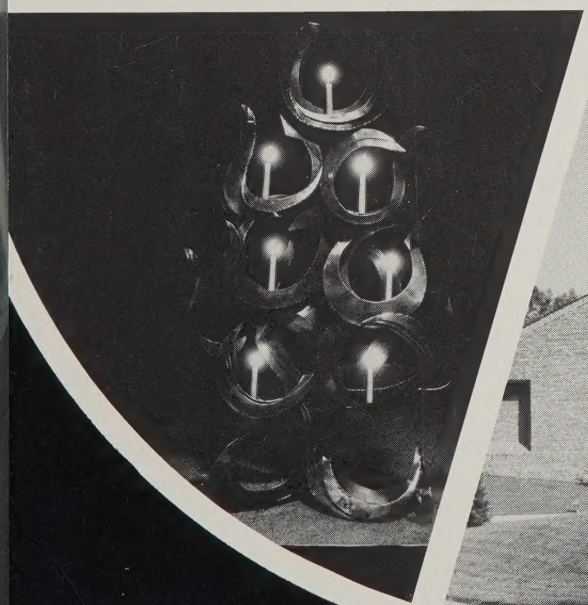

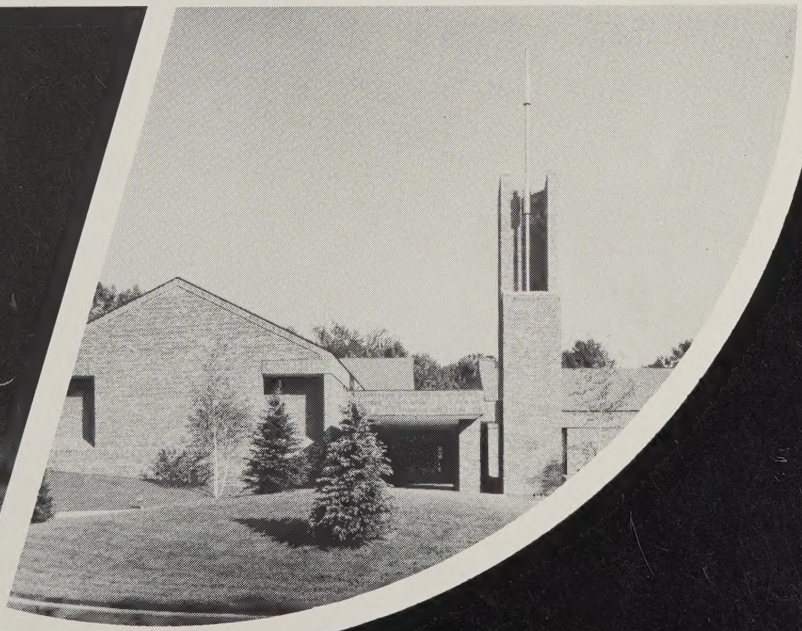

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The editor would be pleased to review manuscripts for possible publication. Please send one copy to the IFRAA office.

NEW PROJECT SUBMISSIONS
The architectural editors would be pleased to review art and architectural projects of interest to our readers. Please send two or three informal pictures and a statement outlining the significance of the project.

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NOTES & COMMENTS

For several years IFRAA has been pleased to send a free copy of FAITH AND FORM to every AIA architect in the United States. We feel sure you will understand that this is no longer economically feasible. More than that our subscription list covers a broad spectrum that includes clergy, artists, denominational officials, educators, building committees and lay people. We sincerely feel it is more equitable to establish one subscription price ($6.00) for every individual. It is important for all who are interested in the area of religion, art and architecture to keep in direct contact. FAITH AND FORM, the only interfaith art and architecture magazine published today, enables us to do that. We look forward to serving you and hope that you will feel a mutual responsibility.

Eugene Potente, President IFRAA

CONSULTANT OUTREACH PROGRAM

Prospectus: IFRAA is contemplating the establishment of consulting teams as a form of organized outreach to the religious community. The teams will consist of an architect, consultant and pastor for one-day workshops or seminars to groups of building committees. The seminars would cost $250 per committee and the host church would provide the space for the seminar as well as a minimum luncheon. Classroom space would be required. Expressions of interest from denominational headquarters or adjudicatories would be welcome. Nils Schweizer and Charles Partin expect to continue to strategize this program if it meets with your approval. We would expect any feedback and would incorporate that feedback into our strategies.

WASHINGTON ARTISTS ORGANIZE

A group of artists who work in fiber, paint, stained glass and sculptural media, who are interested in creating work for sacred spaces met recently to form a local association affiliated with IFRAA. They hope their action will be duplicated in other metropolitan areas. A resource directory with illustrations will be available to architects and building committees, and a referral service is in the planning stage. Contact: Brenda Belfield, 101 N. Union Street, Alexandria, VA 22314

continued on page 35

About the Cover:

IFRAA is dedicated to the integration of the best in art and architecture, and to the use of quality materials whether they be traditional or possibilities for a pioneering future in technology.

Lower Right—The Mormon church in New Canaan, CT. Richard Bergmann, FAIA, not only follows the Morman tradition but honors the architectural tradition of the 250 year old town. It is a simple, elegant, brick meeting house. Brick Institute of America.

Top Right—*Samson* (Bronze) Hana Geber, artist, creates Biblical sculpture and traditional ritual objects using highly contemporary forms. From the Collection of Jack Rubenstein.

Top Left—The Good Shepherd Lutheran Church, Fresno, CA. Zellmer Associates Inc. This is the first fabric roof to be designed for a church structure although Mr. Zellmer has been working in fabric technology for seventeen years. Chemical Corp's Material Technologies and Birdair Structures Division.

Lower Left—Menorah (Welded Brass) Temple Sinai Chapel, Mt. Vernon, N.Y. Efrem Weitzman, an artist who is spiritually sensitive to the tenets of all faiths, designs work for the entire space interiors of religious structures.

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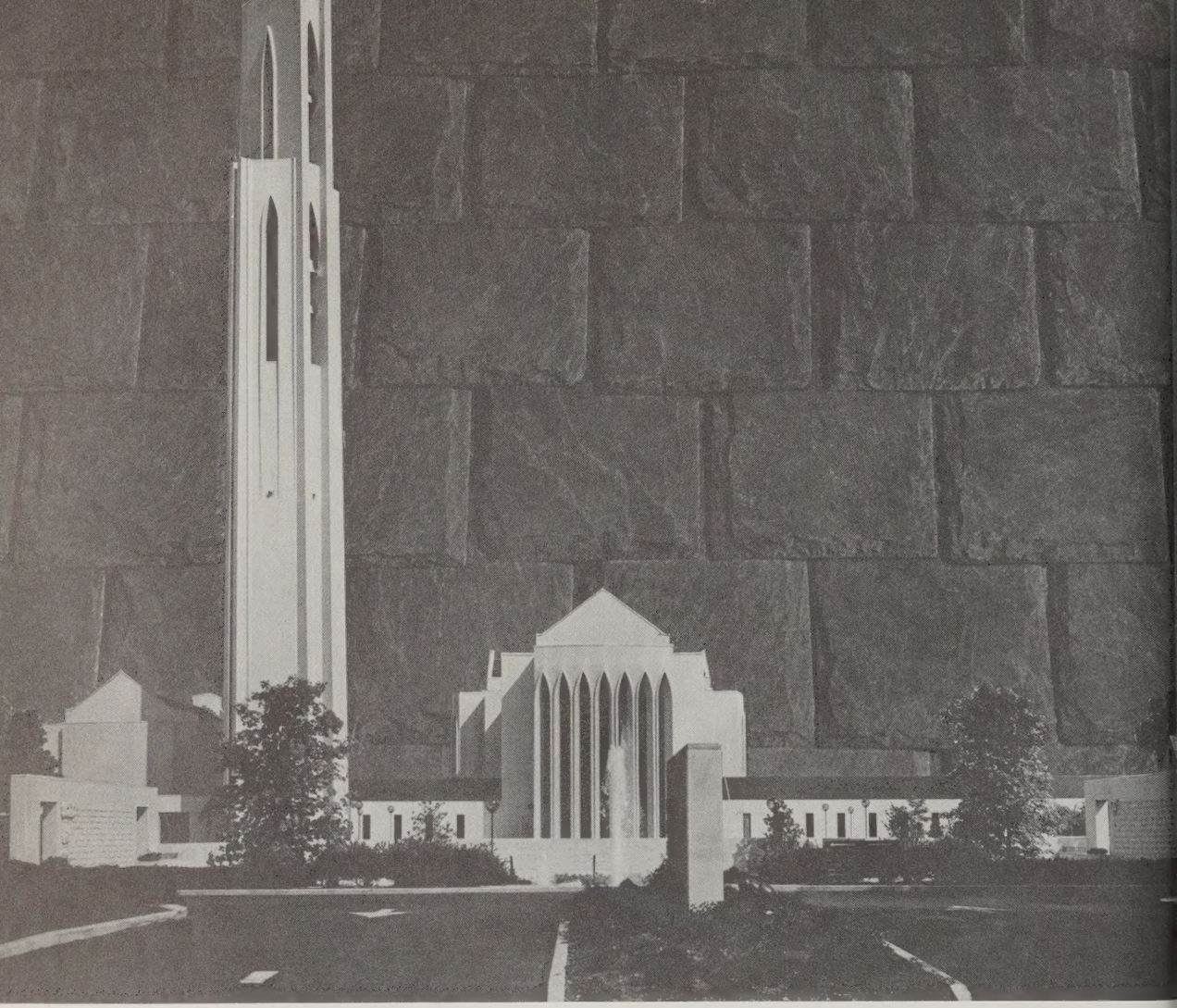

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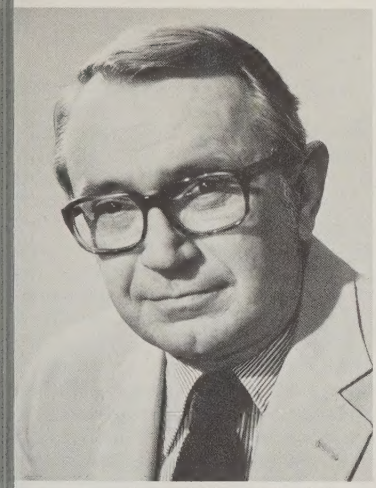

CHURCH BUILDINGS IN THE FUTURE

John R. Potts

Secretary, Office of Church Building, United Church Board for Homeland Ministries, New York, New York

It is a challenging exercise to predict church building needs for the decade of the eighties. Technological and social changes are happening so quickly that it is difficult to foresee with any great accuracy three years ahead not to mention ten years. The post World War II church building boom which some said would last for decades ran headlong into the changes brought about in the sixties: "God is dead" theology and anti-brick and mortar attitudes, the concern of many to be in the world with people, not in a comfortable shelter. The seventies also brought rapid changes: the population movement to the Sun Belt; the energy crunch at the gasoline pump where for the first time in 25 or 30 years we couldn't buy what we wanted when we wanted no matter how much money we had.

Given this history, how do we lay plans for church facilities in the 1980s? If we make our plans for the 1980s on the basis of what has happened in the past twenty years, it is very likely that we will be as wrong as we were in the past.

Construction Costs

Increased labor and material costs continue to fuel the escalation of construction costs. Inflation has meant that a congregation's giving must keep pace with increased construction costs as well as increased program costs. Interest rates have also soared. Normally a new church seeks a primary loan from a local bank, and often seeks a second mortgage from the United Church Board for Homeland Ministries. Higher bank interest rates mean higher monthly payments for a struggling congregation.

Acquisition of Sites

Based on the experience of the Office of Church Building, the average cost for a three to five acre site over the past two or three years has been about $100,000, up from $25,000 15 to 20 years ago. This cost added to current construction costs means that a struggling new congregation may be faced with an indebtedness approaching a half million dollars in the first two or three years of its existence.

Energy

This perhaps more than any other factor will have the strongest impact on church building design for the future.

Many existing churches located in the northern portions of the country no longer worship in their sanctuaries during the winter months. Worship is held in smaller rooms, rather than having 200 or 300 people worship in a nave that will seat 800.

The experience of worship and sense of community increases.

Many established churches have spent thousands of dollars retrofitting their buildings to conserve energy.

Congregations are exploring the possibilities of solar energy. In Wisconsin, a congregation is building an earth shelter with a passive solar system.

There is still much to be learned about the application of solar energy systems, but solar energy surely has to be taken seriously in the future.

Energy costs will influence architectural style. In the past we have become accustomed to the A-frame and high cathedral ceilings. These styles symbolically communicate the "mystery of God" and attempt to lift the spirit. The continuing search for the spirit must combine powerful symbols with energy efficiency.

Flexible Space

Today we hear much about flexible space, using the same space for more than one activity. In the past substantial amounts of square footage were used only two or three hours per week.

Many of our churches experiencing new growth today are those that have continued to emphasize the importance of worship by utilizing a variety of spaces and changing the liturgy in ways that build a sense of community and involve the people more directly in the total worship experience.

Accessibility for the Handicapped

Architectural barriers must be eliminated. Our churches must be open to all who wish to enter. Many established churches are installing elevators and ramps. In the design of new churches accessibility is being incorporated in the planning process. There is much more to be done.

Christian Education

The "baby bubble" is upon us. The children born in the fifties who grew up with affluence and high technology, are now becoming parents.

Up-to-date nursery schools and day care center facilities become extremely important. They need to be well located, equipped and programmed. Centers for Senior Citizens will be more important as their numbers increase.

These are some of the obvious factors affecting church building as we look to the future. I am sure there are others. What they mean is that *we must continue to emphasize the importance of good planning prior to architecture.* The goal of any building program is one of good design. Good design means that a building must not only be attractive but it must also function well, be put together soundly, meet its budget, provide the proper occupant environment and add to its surroundings. To this should be added a determination that the building can be readily changed, i.e. flexible enough to meet continuing changes over the years. *The New York Times* architectural critic. Ada Louise Huxtable, once wrote "A building is as good as its client." If we accept this statement as a truth, it behooves congregations involved in building programs to try their best to be good clients. This means being willing to clearly define program needs, *to* be open to the future and *to* be willing to try to find new architectural forms that reinforce the values of our faith.

Nils M. Schweizer, AIA
Orlando, FL.

SHAPING INFLUENCES IN THE '80s

Religious architecture is the most demanding building type encountered by the professional architect in general practice. This is true for several reasons.

First, there is the necessity to create an environment which will reflect the profile of a congregation and which is acceptable to them. Second, the construction of an assembly space deals with a plethora of codes, including the new handicapped and energy codes. The entire code question creates constraints that require the constant education of a responsible building committee and injects into the design procedure, limitations which affect what was once thought of as straight-forward aesthetically acceptable space. If we can learn to use these restraints as tools for even finer design than perhaps the highest form of energy we know as humans—the continuous striving for God, will be reflected in even more beautiful and practical space. Third, new and often confusing liturgical concepts must be responded to through education and resolution by the congregation. Fourth, architects who have to be concerned with monies finish their schematic drawings and too often confront committees inexperienced with budgeting.

For these reasons, the quality of religious buildings in this country has been generally poor. However, I maintain that it is the most stimulating and rewarding type of work for architects today, both in terms of human satisfaction and human achievement. In reviewing entries for the Awards Program of IFRAA, I am often impressed by the number of entries, but not impressed by the overall quality, or the attention to today's cultural, social, and religious imperatives. I am an Anglican, dedicated for the past twenty years to liturgical change, that is to say change which emerges from the congregations. For years I have been an advocate for interdenominational cooperation, and interfaith spaces and now I hope for a more active ecumenical exchange in our liturgical objectives.

My major premise is that functional liturgical design has been moving at a slow rate of change but is now entering an era in which ponderous forces of institutional change and swiftly accelerating changes of the culture will collide. There may be interesting but painful results for all involved. The 80's will surely be a time of uncertainty as well as a time of unparalleled opportunity. Churches should be aware of the necessity to understand what this collision implies.

The initial thrusts of liturgical change began with far sighted churchmen decades ago, and had two major areas of impact. The first was in the lives of individual churchmen and the second in the life of the gathered community. I believe that it is in these same areas that the church must begin to deal with this collision of religious and secular change today.

Increasingly over the past five decades, the institutional church has been dealing with the unremitting question of the individual versus the corporate nature of man. Recently Serge Chermayeff in an article in the AIA Journal stated, "We have gathered and still retain many significant symbols made by man during *his* ascent. Now we are faced with the search for the essential symbiosis for man among men and for man in nature. We are making an ecology of our own." It is becoming obvious that the acceptance of change by the corporate congregation is in direct proportion to the number of individuals willing to accept change. Liturgical change has sometimes been painful and misunderstood. Functional and psychological changes are occurring now within decades rather than over centuries. The psychological behavioral wrench is in process; that evolution towards the corporate nature of man which will assure his future on earth. This painful wrench can be the bulwark of strength by which the thrust of change can transform individual man into corporate man.

From a functional point of view, the roots of change lie in our inflationary economy and our attempts to cope with it. I believe that the results of our attempts, more often than not, combine to reinforce the liturgical, corporate thrust I have just described. Examples of our dealing with our environment through attention to energy, ecology and behavioral psychology are all pertinent. In light of the economy, the church as an institution, is in the process of understanding and accepting secular accelerative change and is adopting guidelines to use in order to achieve those spaces in buildings which are required for their purposes today. Of the congregations which adopt these guidelines, three things must be said:

1) They are beginning to choose alternatives which are basically conservative. Former alternatives which were fueled by a growth economy and which have historically been the least expensive are being carefully reconsidered. Part of the conservative choice is to choose those things which we use most wisely in terms of time. Concepts of buildings over the past thirty to forty years were generally dedicated to a subtle alliance with obsolescence. Now each decision in terms of building, is a decision for the future. A future is now seen as not less than 30 years as far as the function and maintenance-free characteristics of the structure are concerned.

2) Congregations are beginning to understand and accept the scarcity of energy resources for at least the next 20 years.

3) It has been by experience and concensus that resolutions of the

most lasting and complex problems have been solved.

The recognition of these three facts will profoundly affect both the form and function of emerging church structures and will foster diverse opportunities in terms of structural form and function. These guidelines may be better understood by developing theories of space which are at once eminently practical and consistently interdependent. Spaces for discussion are these: 1) Flexible Space 2) Expandable Space 3) Adaptive Space 4) Joint Venture Space 5) Restored Space. All of these spatial concepts address the implications of a renewed understanding of liturgy, energy, and economy. A brief look at some examples of these types of spaces may help probe new visions of the future.

Flexible Space is articulately discussed and justified both in terms of function and theological base in Edward Sövik's book *Architecture for Worship.* This is a volume of poetic excellence. However to me, it begs the question of whether the highest form of energy, religious in nature, becomes confused and in search of a focus when a space of ultimate flexibility is required. The flexible space of the centrum in this day and time is questionable only in this arena of discussion. Examples of flexible space are Sovik, Mathre and Madsen's College Center at Concordia College and the Mormon Church of New Canaan, Connecticut by Richard Bergmann who has taken the position of using the worship space as non-flexible and the fellowship space as flexible.

Expandable Spaces are those which can be added to, particularly first unit structures constructed by design for easy expansion. This is an arena of work to which much more concentrated thought must be given. Stanley Tigerman and Associates, Chicago have added on to the exterior of St. Benedict's Abbey, and have achieved a pleasing blend of the old and the new. It is extremely helpful if a plan of expansion evolves that is relatively simple and which can be added a little at a time. Richard John Lareau and Associates, San Diego, CA. have provided such a plan for the University City United Church.

Adaptive Space deals with the making over of existing spaces. For decades the church has been using secular spaces and adapting them to

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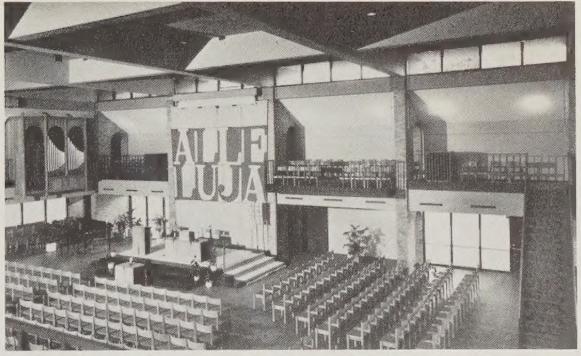
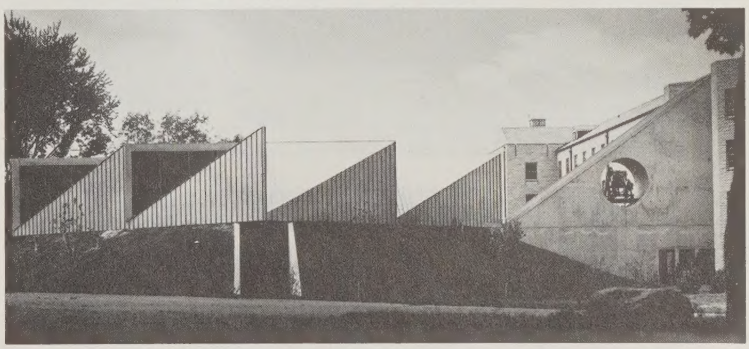
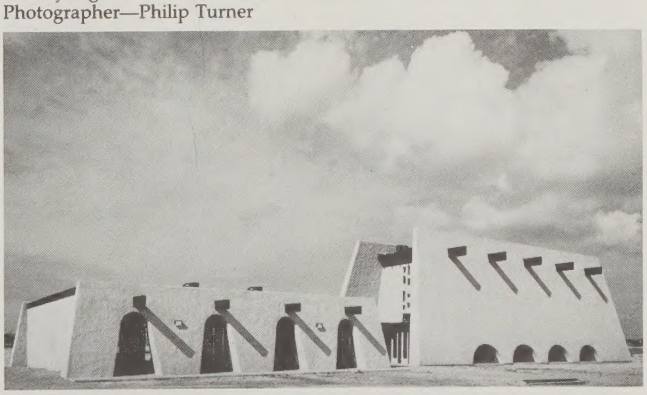


Knutson Center, Centrum/Commons, Concordia College
Moorhead, NH. Sovik Mathre Sathrun Quanbeck Architects,
Northfield, MI.

Church of Jesus Christ of Latter Day Saints,
Meetinghouse New Canaan, CT.
Richard Bergmann Architects, New Canaan, CT.



St. Benedict's Abbey Church
Stanley Tigerman and Associates
Photographer—Philip Turner



University City United Church, University City, CA
Richard John Lareau and Associates, San Diego, CA
Photographer—George Lyons Exterior

St. Paul's Lutheran Church, Orlando, FLA.
Jones-Meyer Associates, St. Louis, MO
Photographer—John L. Markham

The United Church of Christ,
Boynton Beach, FLA
Schwab and Twitty Architects,
Palm Beach, FLA

Saint Peter's Lutheran Church, New York City
Hugh Stubbins and Associates,
Cambridge, MA

The United Church of Christ, Interior
Schwab and Twitty Architects, Palm Beach, FLA.

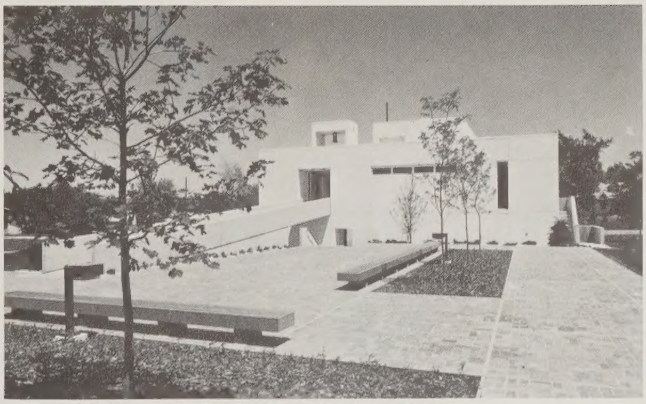
congregational needs. Today spaces secular in nature continue to be restored or adapted in terms of churches' need. In West Palm Beach the firm of Schwab and Twitty fully reconstructed an existing defunct bank for a United Church of Christ Congregation. The first unit worship space was achieved at considerable savings. However, most urban spaces which provide older buildings for adaptive use are not located where the new urban congregations are.

Joint Venture Space presupposes a venture with a partner. That partner may be religious or secular.

St. Paul's Lutheran Church in Orlando, Florida by Jones-Mayer Associates, St. Louis, MO. is situated on the top of the new Lutheran Towers apartment building.

St. Peter's Lutheran Church in New York City and the Citi-Corp building by Hugh Stubbins, Cambridge, Mass. is the most successful alliance that exists today in terms of a religious/secular joint-

Christ Cathedral, Saint Louis, MO
Kurt Landberg and Associates
Photographer—Kurt Landberg



Saviour Divine Lutheran Church, Palos Hills, IL
Jaeger, Kupritz Ltd. Architects, Park Ridge, IL
Photographer—William Helmick

The United Congregational Church, Torrington, CT
Charles King and Associates, North Avon, CT.

venture space. There are other such spaces that involve congregations of different denominational backgrounds, as well as congregations of differing religious beliefs and needs.

Restored Spaces are those which have been in use for many years and are now being rehabilitated to achieve greater flexibility and economy of operation for liturgical change. Christ Cathedral in St. Louis has been an outstanding example of this restored space, Kurt Landberg, principal architect in charge. This space, religious in nature to begin with, maintains its spiritual quality.

All of these spatial concepts must conscientiously take into account energy and conservation necessities. I would like to cite as an example the United Congregational Church of Torrington, Connecticut by Charles King, Associates, Avon Park Conn. This building interestingly and creatively incorporates in its tower a heat sink which is fueled by the solar collectors on the traditional roof slope. In essence this provides a major heating source, as well as the historical blend of shapes requested by the congregation. This church is well prepared for the long winter months in Connecticut.

There are those in the liturgical field who feel there is a great need to expose the church to its heritage of sacred music and sacred art. The following statement was made in the magazine *Worship*, "The artistic ambience of worship has suddenly deteriorated and is far worse today than it was before Vatican II." This statement may be exaggerated but the ambience of worship today does leave much to be desired, and the search for authenticity does not always seem to be sincere. Isn't it about time that we begin to remedy this?

Across the country a new movement is occurring in individual churches that is incorporating clean, fresh designs by members of the congregations themselves under the tutelage of good designers. Creating the work with their own hands gives the congregations a real sense of corporateness. Maureen McGuire, an artist in Arizona has pioneered and assisted several congregations with their creations.

In terms of achieving a new aesthetic for the future. I wish to cite Saviour Divine Lutheran Church of Palos Hills, Illinois by Jaeger-Kupritz, Ltd. which has been well designed and clearly depicts many of the changes forced by the accelerative cultural patterns I have been discussing.

From the book *Future Shock* by Alvin Toffler comes a phrase "the death of permanence" which I might well have chosen as the phrase that most befits my theme. The cultural collision in which we are involved is the arena in which we will see permanence die. It provides a modern frontier and if we expect to be its pioneers we must be fully alive in demanding and creating solutions which are both technically wise and humanly appropriate.

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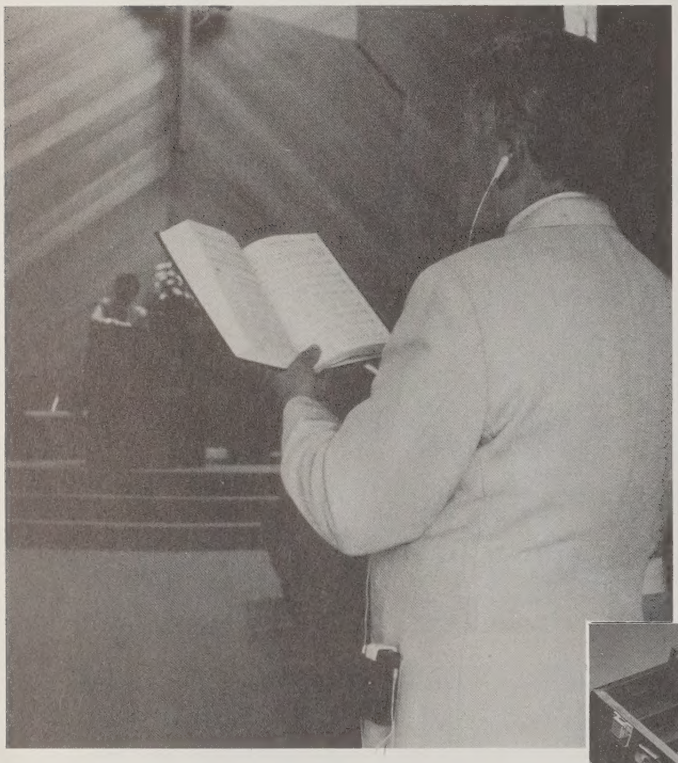

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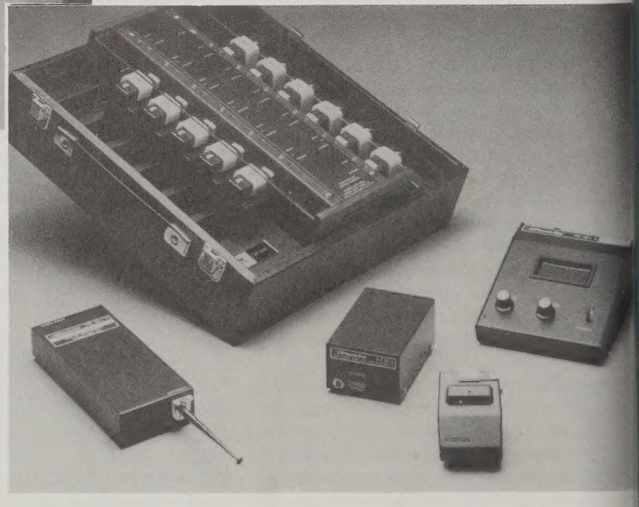

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Rambusch creates a new environment within the old.

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Where feasible, existing elements were incorporated and re-ordered to reflect new needs. Original sections of pews were changed from a static arrangement to three inter-facing flexible groups, using movable chairs around the thrust sanctuary. The domed mural of Christ as Lord enhances the apse and the new placement of the choir and organ.

Former side-altar areas were converted to a baptistry with pool of immersion and a tabernacle setting available for devotion and to the Daily Mass Chapel. Preserving the existing architecture and working within a budget, Rambusch helped this parish community celebrate its 75th anniversary with a re-ordering of the interior space and furnishings which complements the sacramental participatory life as redefined by Vatican II.

St. Brendan's Church, Brooklyn, N.Y.
Reverends Rocco D. Vallani
and D. Joseph Finnerty
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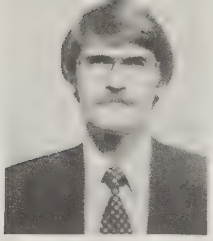


THE SUCCESS OF A BUILDING COMMITTEE

The Highland United Methodist Church is a 300 member congregation just beyond the suburban fringes of metropolitan Detroit. Prior to moving to their new building, the congregation had worshipped in a much loved 96 year old carpenter style wooden building. As the community began to grow, the congregation decided they had to take a look at the future if they were to adequately serve the larger community of Highland. The problem was compounded by drastic changes in gasoline and transportation costs (since Highland is 50 miles from downtown Detroit and automobiles are the only means of transportation—mass transit is not available). As a result the congregation was faced with three scenarios:

(1) The community would continue to grow;
(2) The community would stabilize at its present level
(3) The community would experience a negative outflow of population.

Following guidelines for church planning suggested by James Bristah of the United Methodist Church Office of Architecture, the Highland Church formed a long range planning committee to study the needs of the congregation, alternatives and a program for future action. The committee was comprised of fifteen members beginning at the junior high level and continuing through retirees. Each member was to communicate committee progress back to the group represented.

The first task of the building committee was to prepare a recommendation regarding the present facilities:

(1) leave the facilities as they were, (2) enlarge the facilities on the present site, or (3) construct new facilities on a new site.
The congregation voted to accept the 3rd recommendation.

The high task of the committee now became to envision a program for the future of the Highland Church that would be translated through the architectural style to the community.

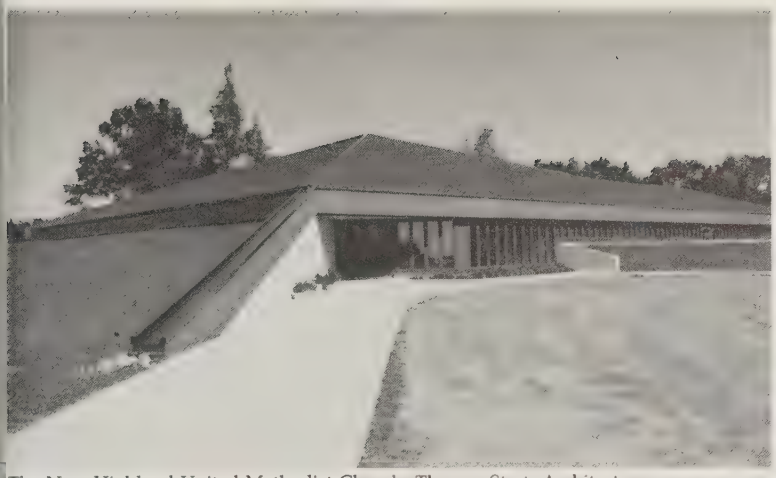
It was tempting to approach an architect to begin designing a building immediately; but discipline prevailed and a long range program was initiated over a period of months.

All persons in the church family were given a questionnaire at Sunday worship and asked to return it by the following week.

What is the purpose of our church?
What is the purpose of our new building?
What do we want to accomplish with a new building?
How does a church building express our faith?

The responses to these questions gave the committee a framework to compare the congregation's expectations with that of the committee.

Letters were sent to architectural firms concerning their interest in a



The New Highland United Methodist Church, Thomas Strat, Architect

church project and requesting credentials. The committee selected six firms to be interviewed for final consideration. A guide was developed to help in interviews. (See Box 1 on page 14).

The building committee, using the church bus, visited buildings designed by the six architects and evaluated them. It was important *not* to look at them from the standpoint of how that design would fit *our* needs, but rather how the buildings fit the needs of *the persons for whom the structure was being built.*

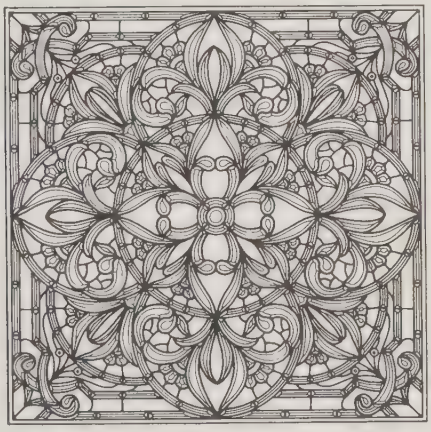
A questionnaire was developed to be filled out by each member as we visited the church building. Church members were also invited to go and play the role of a newcomer in that particular church and evaluate their response.

The questionnaire gave the committee an additional tool to use in evaluating the architect beyond the emotional reaction to the architect's personal appeal and presentation. Just as important, they learned how to evaluate the layout of church facilities. Each committee member was then asked to complete two architect evaluation forms developed by the committee so that the evaluation could be conducted on as objective a level as possible. (See Box 2 on page 14).

After discussion of the evaluation forms, the committee was ready to select an architect. Each member would vote four top choices and then the finalists would be narrowed down on each successive vote. The rationale was that in this way everyone would feel more involvement in the final selection than if only one vote was taken and the final winner won with the most votes, but perhaps without a majority. The first vote was widely dispersed but each successive vote narrowed the field until there was a unanimous choice, giving each committee member the feeling that he had been involved in the winning selection. (See Box 3 on page 16).

The committee was finally ready to begin the work of what is typically thought of as the work of a building committee—the development of the architectural program. Guidelines were set up for discussion. Members

continued



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agreed that the phrases "we can't do that" or "that'll never work" would not be allowed. We would try to expand our thinking and generate new ideas toward our space. We sublimated childhood memories and emphasis was placed on creativity. We agreed that whether an architect was a so called "church" architect was not important. We wanted people spaces where people would interact as who they are.

On controversial issues, members were each asked to write down their feelings and then read their comments just prior to voting. In this way, since they expressed themselves on paper before they knew how others felt, differences of opinion could not be taken personally. An open and caring community developed among the building committee members.

Topics of study at our sessions included, acoustics, site design, psychological effects of space and form, music in architecture, traffic patterns, efficient kitchen design, size of spaces, flexibility of spaces, energy practices, etc. This was followed by a work session on some particular aspect of the building or a work session with the architect.

#1

DISCUSSION TOPICS FOR ARCHITECT INTERVIEWS

1. Presentation by architect. Should include history, principals and representative projects designed by firm.
2. What is your philosophy regarding the construction of church buildings?
3. How do you help us in the planning process, program preparations, and decision-making processes so that we build a church that reflects the uniqueness and personality of this congregation?
4. What services are included in your basic compensation? (Does it include landscaping design, parking scheme, interior design, etc.?)
5. What is the compensation method and schedule of payments for projects of our type?
6. We are very interested in energy conservation and alternative energy sources. What is your experience in this area?
7. We are in a growth community. Are there viable ways to build a facility we can presently afford yet will serve a larger congregation in the future?
8. Are there viable design schemes to handle worship service overflow on high attendance days like Christmas and Easter where the overflow still participates in the service?
9. Can flexible worship space floor plans avoid the institutional look of most dual-purpose rooms?
10. We are very concerned about maintaining the warmth and intimacy of our present building, yet we need a larger capacity. Is it possible to increase the size but maintain psychological intimacy and warmth?
11. We are attracted to wood and natural materials. Are they practical in a building program?
12. Our present building is historic, sturdy and loved by the congregation so we must consider alternatives for its future. Can historic buildings be merged successfully with new buildings?
13. What is your experience in historic renovations?
14. A church building is a space where people gather, learn and interact to carry out their mission. There are other types of "people space" buildings where people also gather, learn and interact, and with which we compete for attention to some extent (such as schools, museums, auditoriums, shopping centers, community and arts centers, etc.). What can we learn from these "people space" structures that is applicable to our building program that will help us be more effective in serving our community? What other "people space" buildings have you designed?
15. We would prefer not to have to rely on sound amplification in our worship space. Is this an attainable goal?
16. Can we have reasonable natural lighting to conserve electricity without having high heating losses through light openings? How practical are skylights?
17. Are you an equal opportunity employer? Do you have minority employees?
18. What is your projected workload and where would our project fit in?
19. Who would be working on our project? What would be your involvement?

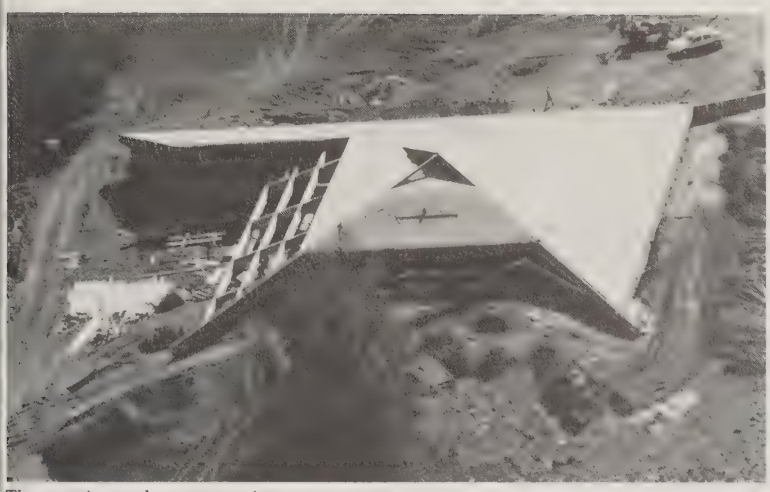
#2

CHURCH BUILDING EVALUATIONS

To fully evaluate this church building, you must put yourself into a totally new role! YOU MUST ASSUME THE ROLE OF A PERSON WHO HAS JUST MOVED TO THIS COMMUNITY. Imagine that you are looking for a new church home and that you are visiting this church for the *first time*. Imagine that you have never been to this church before and do not know anyone who attends here.

Ready—one, two, three—ASSUME YOUR NEW ROLE!!

1. Would you have noticed this church soon after moving to this community? Why do you say that?
2. What are your thoughts as you view the church from the roadside?
3. What kind of people do you think go to this church? What are they like?
4. Are you curious to see the inside of this church? Why?
5. What about the landscaping? Is it adequate? What effect does it have on the building?
6. Is the parking lot adequate? Is it convenient to the main entrance?
7. Is there a convenient auto passenger loading/or unloading area? Is it covered for all-weather use?
8. Please locate what you believe to be the main entrance and walk toward it. Is it convenient to the parking lot? Is it a natural focal point (that is, do you immediately know where to go to enter the church for services)? What do you feel about the entrance? (Use words like unattractive, inviting, intimidating, open to the handicapped, etc.)



The exterior under construction

One seating and worship arrangement in flexible Centrum

Since inflation was proceeding at 1% a month in the building trades, an unusual step was taken. The committee decided to ask that a financial campaign be undertaken even though the building was not yet designed. It was felt that we could be earning interest on the money while the design process was continuing and be ready to commence construction immediately upon approval of a plan. Assuming a $300,000 building budget, inflation was costing us $3,000 for each month's delay. The congregation responded and the goals were met.

The building committee investigated the incorporation of active solar energy design but found it not to be practical given the present state of the art. It was found, though, that good passive solar and energy-efficient design is very practical. Some of the energy-saving aspects of the building are hillside construction which takes advantage of the earth's temperature moderating qualities; no windows or doors facing the windy northern or western exposures; double-glazed windows; buried air-intake pipes that take advantage of the earth's coolness to cool incoming summer fresh air; large windows facing east for natural lighting in the Centrum with a trellis that screens out direct rays of the sun; and a louvered arrangement in the roof and Centrum ceiling that uses natural southwestern summer breezes for natural ventilation.

A second major decision to be made was the seating capacity for the main worship space. By using portable partitions and flexible seating, the worship area can be expanded or reduced in size according to attendance, making the space feel comfortable whether population and membership continue to grow or remain stable.

Another major deliberation was the exterior of the building. Since our original church was built with pride and reflected the tools and materials that were available at that time, we felt *we* could do no less. We determined not to be imitative of another time in history, but to design with pride for today, reflecting the tools and materials available in our time. We also chose to reflect our own midwestern region and culture rather than to resemble a transplant.

Committee members read and were impressed with the historical development of religious architecture as outlined in the book "Architecture for Worship" by Edward Sovik. The committee wanted to achieve the "gathered family" concept of the early Christians rather than the institutional monumental approach of some of the churches we visited. Mr. Sovik's book was invaluable to us as we grew in our understanding of church architecture. The building is to be a shelter for our Christian mission. The space is not holy—it is the relationship between each other and God that is holy.

All building committee meetings were announced and open to the congregation, but the committee was concerned as the plans were nearing completion that a series of informational communication was needed. Summaries of building committee discussions had regularly appeared in the church newsletter, but there was a feeling more was needed. As a result, "mission moments" were presented during the Sunday worship to report on progress; special mailings were sent to the congregation. Perhaps most educational of all was the use of the building committee's evaluation questionnaire (the one used by them when they originally visited other church buildings during the architect selection process) by the congregation. Each member of the congregation was given a questionnaire as they arrived at worship services on the Sunday the new design was to be voted on.

continued

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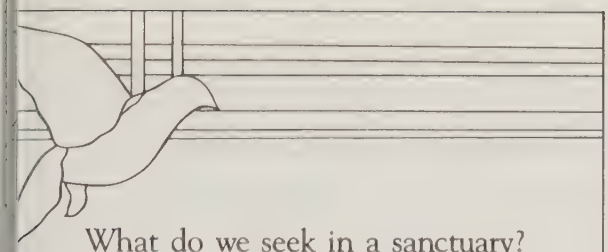
Worshipers were asked to evaluate the original building. This exercise not only made many members see the inadequacy of the original structure, but gave them some guidelines by which to judge the new one. The new plan was accepted with a 97% positive vote.

My experience as chairperson of a church building committee has given me the following insight. Know that there's no such thing as a perfect building, but try anyway.

Packets containing questionnaires can be ordered from the IFRAA office for a nominal sum.

RATING SCALE	ARCHITECT'S EVALUATION					
1 = lowest rating 5 = highest rating	Jones	Brown	Smith	Green	JKL Assoc.	White & Co.
1. Able to communicate						
2. Accessible 1) Area 2) Time						
3. Church experience						
4. Response to task of "people space" and interaction						
5. Personality						
6. Reports of former clients						
7. Assistance in planning process						
8. Cost efficiency (fee in relation to service)						
9. Ability to incorporate energy efficiency in building						
10. Ability to design multi-use areas						
11. Ability to incorporate over-flow worship space						
12. Creativity						
13. Willingness to consider alternatives to use old building						
14. Ability to handle acoustics						
15. Are you an equal opportunity employer?						
16. Concern for interior design						
17. Supervision of construction; supvsn of bidding						
18. Willingness to accept local supervision						
19. Concern for exterior design						
20. Appreciation of site						



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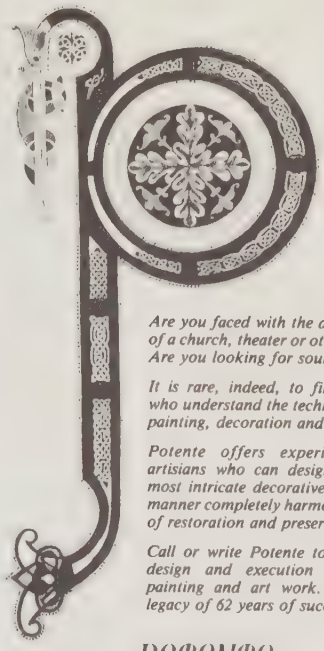

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THE IFRAA CONFERENCE COMPETITION IN ARCHITECTURE

JURY:
Robert Rambusch, Liturgical Consultant; Bishop Pearson, Reformed Church of Latter Day Saints; Rev. Albert Fisher, Director-Liturgical Consultant of the Duke Foundation; James Clark, Resident Architect, Duke University; Harold Wagoner, Architect, Chairman.

On November 7-9, 1982, the Interfaith Forum on Religion, Art and Architecture held its annual Fall Conference on Religion, Art and Architecture, at Duke University in North Carolina.

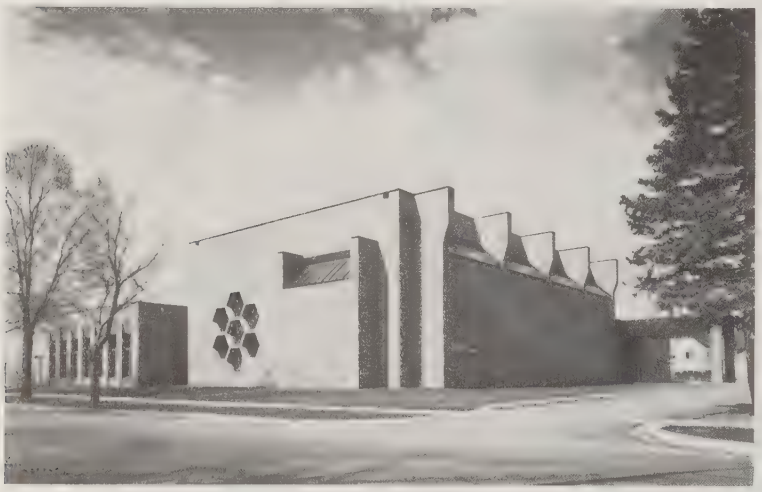
IFRAA's annual AWARDS PROGRAM FOR EXCELLENCE IN RELIGIOUS ARCHITECTURE was conducted in conjunction with the conference. From 27 entries, the following were chosen for honor awards:

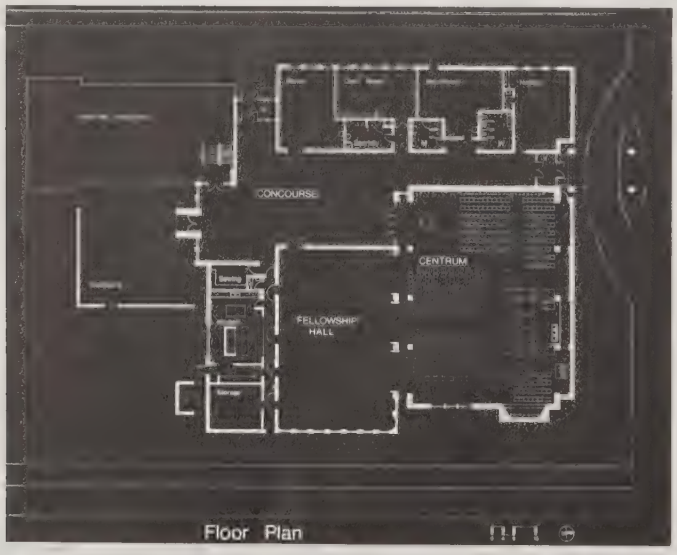
Honor Award for New Religious Buildings:
Our Saviour Lutheran Church, Jackson, Minnesota
Architects: Sovik, Mathre, Sathrum, Quanbeck

Honor Award for Chancel Alteration:
Trinity Episcopal Church, Portland, Oregon
Architects: Kurt Landberg and Associates

Honor Award for Complete Renovation:
Our Lady of Grace Convent, Beech Grove, Indiana
Architects: Pecsok, Jelliffe & Randall

Merit Award:
St. Andrew Parish Center, Block Island, Rhode Island
Architects: Herman Hassinger and Associates





HONOR AWARD FOR NEW RELIGIOUS BUILDINGS
Our Saviour Lutheran Church
Jackson, Minnesota
Architects: Sovik, Mathre, Sathrum, Quanbeck

JURY COMMENTS
This is an expressive example of "Design from the Inside Out." While the exterior is somewhat "formidable," it is to be noted that the building is located in an area of harsh climate where excessive fenestration is not welcome. One juror commented, "the rose window pierces the solemnity and helps to identify to the passersby that this is indeed a religious building."

The jury liked the disciplined character of the worship space, described by the architects as a "Centrum" which, because of the movable furnishings, can be adapted easily to different arrangements, which in turn lend themselves to varied types of formal or informal services.

The art work and the organ position and design drew favorable comment. Several jurors expressed displeasure with the exposed lighting system.

Before

After

HONOR AWARD FOR CHANCEL ALTERATION
Trinity Episcopal Church
Portland, Oregon
Architect: Kurt Landberg
St. Louis, MO

During the period of high interest rates through which we have just passed, the decline in new building has been to some extent offset by a rise in renovation and remodeling. Rambusch Studios, for instance, reports that its commitments, which for years have been equally divided between remodeling and new work, now devotes 85% of its efforts to the former. As a part of this process there has been a rapid increase in the number of new organs being installed in existing structures, an activity which brings with it attendant architectural problems and opportunities, very often with a client demand for more "flexible space" in the chancel area.

Such is the case with Trinity Episcopal in Portland, Oregon, when the congregation engaged architect Kurt Landberg, who set about the task of demonstrating the interesting possibilities inherent in this process by making, and photographing an excellent model with exceptionally appropriate lighting.

JURY COMMENTS
The jury commended the concept of a movable predella—altar unit, and the use of a reredos in skeletal form which serves to express variant seasonal liturgical colors via changing the dossal fabrics. The situation shown here may serve to inspire many existing "old fashioned" churches which are in need of up-dating. The jury expressed some concern over the musical appropriateness of the "divided choir" arrangement, but felt that the flexibility of the space, and the other options afforded, minimized this criticism. The seminal architectural possibilities inherent in this solution, insofar as it may serve as an inspiration to other older churches, was considered of importance.

continued

Wilbur Montgomery

View of Blessed Sacrament Chapel

HONOR AWARD FOR COMPLETE RENOVATION
Our Lady of Grace Convent
Beech Grove, Indiana
Architects: Pecsok, Jelliffe & Randall
Indianapolis, Indiana

When Vatican II altered Catholic Doctrine in 1962, minimal alterations were made in the original Convent Chapel to incorporate the new principles of worship. The Convent facilities were built in 1957 to provide facilities for 300 nuns. The population has dwindled to 115 nuns, with many of the sisters working away from the house for 9 months of the year. Therefore, the renovated chapel provides for flexible seating of from 30 to 115, with overflow seating to 300 on special occasions. A new entrance to the building was designed to encourage the public to enter and worship with the sisters.

JURY COMMENTS

The jury felt that the concept of creating a box within the existing shell was a logical solution to a difficult problem. The jury reacted favorably to the chaste lines of the interior and the simple detailing of the altar and ambo.

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MERIT AWARD
St. Andrew Parish Center
Block Island, Rhode Island
Herman Hassinger and Associates
Moorestown, New Jersey

This small island, located 14 miles off the coast of Rhode Island, attracts many tourists to vacation homes during the 3 summer months. For the balance of the year the 600 native inhabitants live in peaceful isolation.

JURY COMMENTS

The jury admired the architectural interpretation of the building's Colonial—Sea Coast antecedents, and the expressive cross and anchor form which adorns the ridge of the main gable.

Of particular interest was the fact that all of the art work of the worship area furnishings was the product of craftsmen living on the island. This modest multi-use building is a good example of what can be artistically accomplished, and on a small budget.

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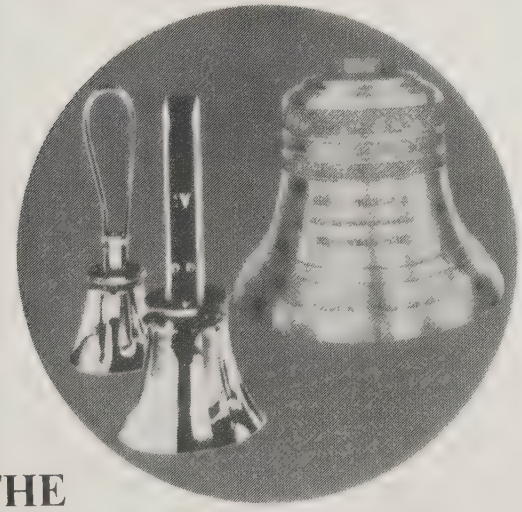

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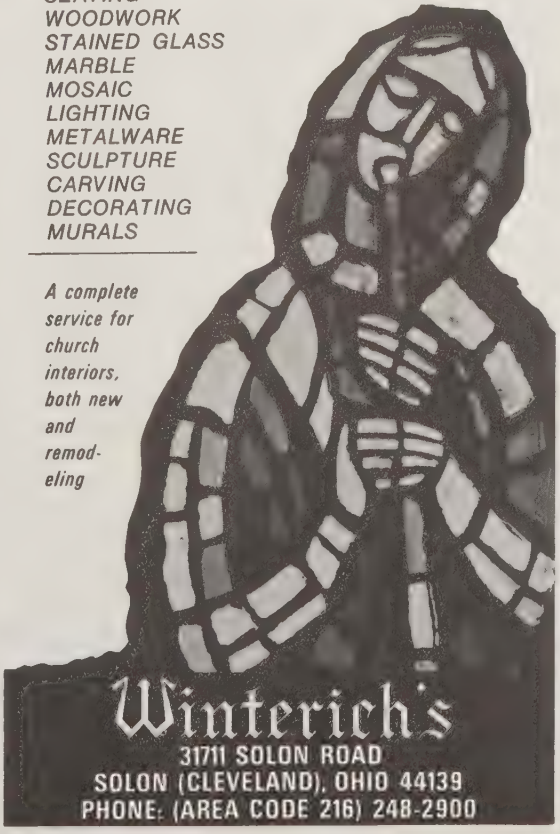

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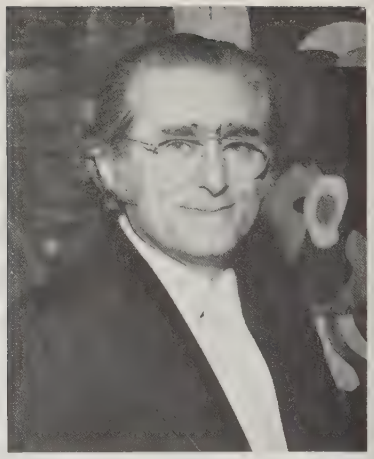


SYNAGOGUE DESIGN AND HISTORY

A Visual Account

Benjamin Hirsch
Hirsch and Associates Atlanta, Georgia

I would like to approach the subject of synagogue design from a brief perspective of its history; to delve into the role that the synagogue originally played in the lives of Jewish communities and how this role has changed through the years; to look into the differences in the three major divisions of American Judaism, Orthodox, Conservative and Reform; and to ascertain if these differences are significant enough to be reflected in the design of their synagogues. Then I would like to touch briefly on some concepts of what a synagogue should be, how the worshipers should relate to the synagogue and how the synagogue should relate to the worshipers.

The first synagogues known were built in Babylonia during the first exile of the Jewish people from their homeland. Originally the synagogue was not a house of prayer. Although its need arose through the unavailability of the Holy Temple, it was not a replica for it. As a matter of fact, the reason that all synagogues for centuries and Orthodox synagogues today do not use musical instruments in their services is because the Holy Temple *did* and since the synagogue does not want to presume to be as holy as the Temple, it does not. Similarly most Orthodox synagogues do not have seven candle menorahs as did the Temple. The original purpose of the synagogue was to serve as a place for the Jewish community to gather as a meeting place to hear the reading of the Torah, the Holy Bible. Many years later prayer was instituted by the rabbis. However, since not all Jews were literate, a cantor (often referred to as sheliach Tzibur or messenger of the community) became a part of the service, to repeat the prayers as a recitation for those who were unable to recite the prayers themselves. The synagogue became a house of prayer and study, as well as the center of Jewish life, and remained so for many centuries in varying degrees, depending on the resources of the community. Architecturally, the synagogues took on the exterior appearance of the churches in their area. We find, therefore throughout the world synagogues with Gothic, Classic Greek, Roman, Byzantine and Renaissance facades, to mention only a few. The Classic Greek and Roman detailing is still a favorite for synagogue interiors especially around the Ark. This is particularly incongruous to me, since Hellenism which developed the Classic Greek styles and Roman Paganism were the antithesis of Judaism. The one era of individuality in synagogue design prior to World War II was that of the wooden synagogues of Poland built in the 17th and 18th centuries in the small towns throughout the countryside. The designers are unknown, but it is assumed that master craftsmen went from community to community to help build these synagogues during a period of relative prosperity. The builders were motivated by Talmudic Law to make the synagogue the tallest structure in the community. Therefore, after the church and the city hall, the synagogue dominated the skylines of these towns, although the use of carpentry construction gave it a modest appearance. Interiors had varying shapes of wood domed ceilings richly adorned with applied decoration painted on wood with liturgical messages in Hebrew. These synagogues were not copies of the wooden churches of Poland; they were simple architectural statements of the liturgical needs of the Jewish community. I'm truly convinced that we have yet to attain the state of honest expression that these wooden synagogues had.

The 19th century brought about changes in attitude toward the apparent rigidity of Jewish theology and this resulted in the Reform Movement and later the Conservative Movement, as a compromise between Reform Judaism and Orthodoxy. This brought a major change in the role of the synagogue which eventually was reflected in synagogue design. Many Jews found themselves less obligated to go to synagogue for morning and evening prayer services, but still felt a need to be part of the heritage of their fathers. While children in previous decades were packed in one or two rooms in the back of the synagogue, or in the sanctuary itself for afternoon religious studies on a daily basis, new synagogues began to provide school wings for Sunday Schools and occasional afternoon Hebrew schools. Adult needs were met with large social halls and catering facilities for community and family functions. Although daily and sabbath attendance decreased, the need for large worship facilities for the High Holy Days was still there. In fact, spatial requirements for the High Holy Days became even greater as smaller congregations consolidated into larger ones, of economic necessity due to the increased personnel and upkeep required to maintain the new synagogue related programs and expanded facilities. So that leaves us with the American Synagogue of today, which tries to be the center of Jewish life in many communities and consists of not only worship facilities but educational and social facilities as well. Religious facilities usually consist of a sanctuary of moderate size, that because of economic necessity, needs

to expand into another area (usually the social hall) for the High Holy Days. Many synagogues also have a smaller daily chapel. Educational facilities usually consist of from 6 to 20 classrooms, that, more often than not, are used only a few hours a week. Social facilities usually consist of a large hall with kitchen (or kitchens in Orthodox and Conservative) that usually are commercial in scale. Usually included are administrative facilities, gift shop, board room, library, youth lounge, and on rare occasions a Mikvah (ritual bath) which actually is a religious facility.

The synagogue complex as described above is a post World War II phenomenon that developed an individualistic non-style that depended on the whim of the designer or on rare occasion, of the client. Prior to this the vast majority of synagogues in America were of various eclectic architectural styles. I suggest that the lack of an original approach to synagogue design was not the period itself but the fear of the Pre-Israel Jewish community to express its identity.

The basic theological difference between Orthodox and Reform as well as Conservative Judaism is that Orthodoxy believes that the Torah is of divine origin. Therefore in Orthodoxy there is no room for change in Halacha, Torah Law or Divine Law. The difference between Conservative and Reform is the degree of the liberties taken in changing Halacha. I realize this is an over simplification but going beyond this point would require a theologian not an architect. Do these differences in Jewish observance matter in the design of a synagogue? Let's go back to the traditional role of the cantor for one major difference. According to tradition his recitation of the services is directed to G-d as prayer for those who are unable to recite the prescribed praises of and prayers to G-d. He therefore, according to Halacha, should be within the congregation and facing the Holy Ark. Reform and many Conservative congregations do not feel the importance of this law and find it more desirable to have the Cantor facing the congregation, more or less as a performer, when he leads them in prayer. Another major difference is that Halacha requires men and women to be separated for prayer. This requirement is an anathema to Reform and most Conservative congregations who erroneously consider this practice as putting women in a status of second class citizens. As a result, the Mechitza or dividing screen between men and women is generally limited to Orthodox synagogues. There are other differences which the designer should be aware of but these two have the most impact on the design of worship space.

The designers of Gothic cathedrals tried to instill awe into the Christian worshipers of the middle ages and they succeeded most admirably. What should the designer of the synagogue try to instill in the modern Jewish worshiper? I would like to make a suggestion. The Hebrew word Kodosh is more than a word, it is a concept. It is usually translated as Holy, but literally it means separate, separate from the profane and the mundane. From the very beginning this concept has been central to Jewish worship. The Holy of Holies in both the Tabernacle in the desert (Mishkan) and in the Temple in Jerusalem was forbidden to be approached much less entered by anyone except the high priest. In one respect this could be considered the ultimate in separateness. However, in the design of the overall complex, in both cases, there was gracious space for the gathering community of Jews who assembled to pray and to relate to G-d as best they knew how. This concept of Kadosh combined with a feeling of community gathering and interaction can and should relate to the design of synagogues for all branches of Judaism.

The concept of Kadosh is taken one step further in Orthodox synagogues with the separation of the sexes in the worship areas. This separation emphasizes the singularity of purpose in the Jewish service, that each individual, though acting in a group, attempts to relate to and communicate with his Maker through prayer and praises to G-d. Though it is imperative that community prayer take place in a group of no less than ten men, the gathering must not be mistaken for a social event. This is underscored by the separation of the sexes which also assists the individual petitioner to have proper intentions and concentration (kavanah) in his or her prayer to G-d. In short the charge of a designer is to design a space that is Kadosh, separate from the secular community, but not forbidding. It must have warmth, human scale and an inviting appearance. The educational facilities as well as the social and administrative gain a special status by being integral parts of the religious complex and must not be merely utilitarian adjuncts to the worship space. Having said all this, the designer must meet the budget which probably makes all of the above next to impossible.

I cannot end a discussion of spaces for Jewish worship without making a personal observation. Some of the grand edifices built by Orthodox, Conservative and Reform congregations are filled to overflowing only three days a year but are sparsely attended otherwise, while many of the Shteblach or small one room houses of worship with only the bare necessities are as filled on Friday night and Saturday on High Holy days. They are also well attended for daily morning and evening services and frequented in between by those who also find time to study Torah. These worshipers do not need grand edifices to give them the feeling of Kadosh; they *live* it. It appears to me, and this is not limited to Judaism, that we tend to build monuments not only to prove that G-d exists, but to confine Him to the space within the edifice in hope that He will not interfere with our own lives outside of "G-d's House". To those "G-d is dead" theorists I would suggest that G-d isn't dead but is being held prisoner in our churches and synagogues.

continued

1.

Congregation Beth Elohim, Charleston, South Carolina
Cyrus L. Warner, Architect, David Lopez, Builder
Photograph, Louis Schwartz
(Oldest Reform Temple in America)

2.

Beth El Synagogue, Detroit, Michigan
Albert Kahn & Associates, Architect
Photograph, courtesy of Union of American Hebrew Congre
Synagogue Art and Architectural Library

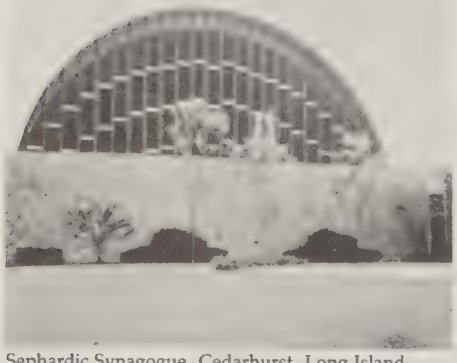
6.

Vine Street Temple, 1900, Russian,
Nashville, Tennesee. Photograph, courtesy
of Nashville Tennessee State Library
and Archives

7.

Congregation Emanu-EL, New York City
Kohn, Butler and Stein, Architects

10.



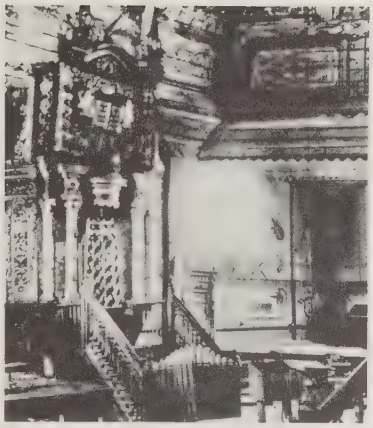
Sephardic Synagogue, Cedarhurst, Long Island
Bertram L. Bassuk, AIA, architect

11.

Exterior View, Beth-EL Synagogue, St. Louis Park, Minnesota
Bertram L. Bassuk, AIA, architect

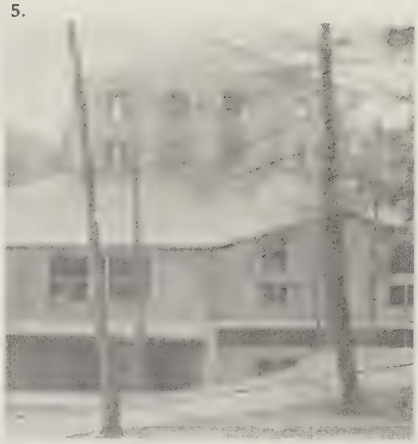
ooden Synagogue of Poland (17th and 18th
y). Photograph, Union of American Hebrew
gations. Synagogue Art and Architectural

4.

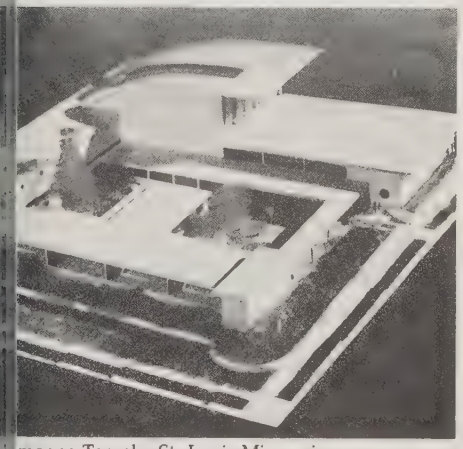


Interior of Old Wooden Polish Synagogue
Photograph, courtesy UAHC,
Synagogue Art and Architectural Library

5.



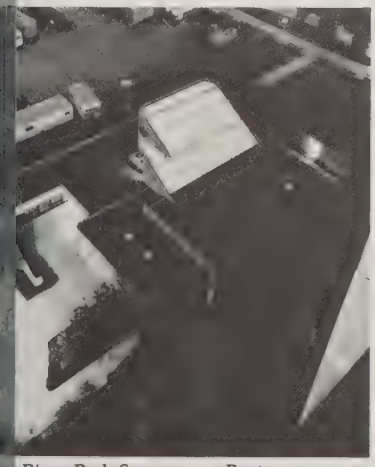
Contemporary Interpretation of Wooden Polish
Structures Temple Beth El, Chappaqua,
New York of Northern Westchester
Louis Kahn, Architect
Photograph courtesy of Richard Bleier



moona Temple, St. Louis Missouri
ndelsohn, AIA Architect
raph (model) courtesy of Missouri
f Natural Resources (Historic Preservation)

9.

Congregation Or VeShalom, Atlanta, Georgia
Benjamin Hirsch, Architect
Photograph, George Cornett



River Park Synagogue, Boston,
husetts
Bertman, Tseckares Associates Inc.,
raph, Vilma Barr

13.

Interior, Sephardic Temple, Cedarhurst, Long Island
Bertram L. Bassuk, architect

THE IFRAA ART AWARDS

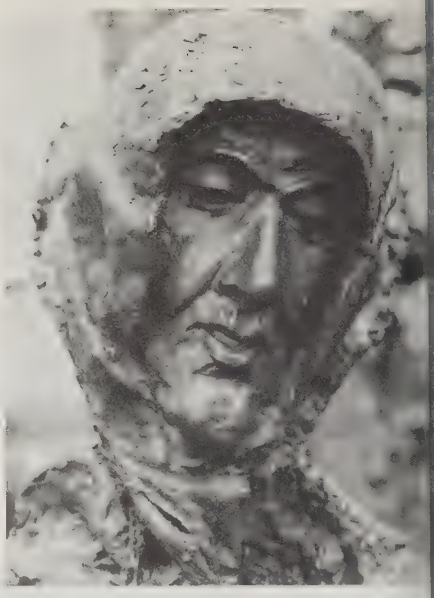
JURY:
Michael F. LeMay, AIA
Architect
Reston, VA

Catherine Kapikian
Artist
Washington, D.C.

Brenda Belfield
Artist
Washington, D.C.

Mary Bloise Lucey
Artist
San Francisco, CA

Lois Dorfman

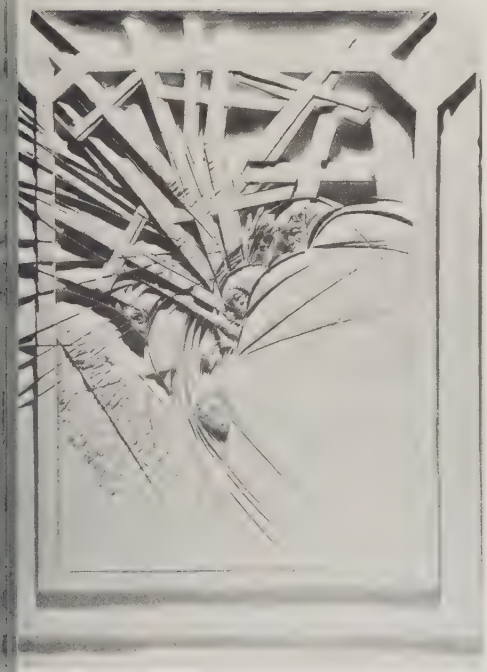


HONOR AWARD: Holocaust Memorial
Lois Dorfman
"For This The Earth Mourns"

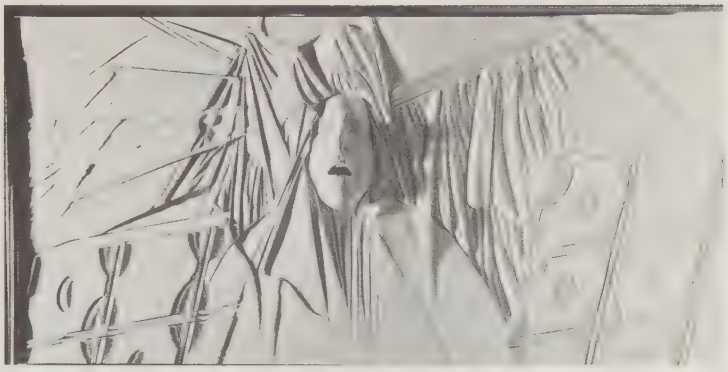
For This the Earth Mourns.

I beheld the earth and it was without form
And the heavens had no light . . .
I beheld, and there were no people
And all the birds had fled . . .
For thus the Lord said: The whole earth will be desolate, yet I will not make a full end.
For this the earth will mourn, and the heavens above will be black . . .
Jer. 4:23-28

HONOR AWARD:
Pat A. Healy
"St. Francis and the Doves"
"Magnificat"



HONOR AWARD:
Ron Kowalke
"Stations of the Cross"
"St. Theresa in Ecstasy"



David Wilson

HONOR AWARD:
David Wilson
"Stained Glass Windows:
Church of St. Thomas More" Cherry Hill, N.J.
Geddes, Brecher, Quas, Cunningham: Architects

MERIT AWARD:
David Ascalon
"Torah Crown and Breast Plates"

Gerald Bonnette
"Christ the King"

Terry Groh
"Altar Frontal—Psalm 95"

Sean D. Healy
"Isaiah Sunburst"

Joan Koslan-Schwartz
"Ark of the Covenant"

Mariel F. Lehtis
"Man of Light"

George Tooker
"The Seven Sacraments"

BOOK REVIEWS

BUILDING AND RENOVATION KIT FOR PLACES OF CATHOLIC WORSHIP

Edited by Bill Brown, AIA. 1982. Liturgy Training Publications, Archdiocese of Chicago.

The simple, sturdy looseleaf binder holding the six separate sections which form the "Kit" belies the wealth of material found within. Work on the "Kit" was a collaborative effort initiated by Gabe Huck, director of Liturgy Training Publications of the Archdiocese of Chicago, Rev. Robert Tuzik, and architect Bill Brown. The goal was to assemble information—liturgical, technical, organizational—which might assist a parish about to incarnate its faith in sticks and stones. It would, however, also be a splendid inclusion in any religious education program, whether or not building is anticipated, because it speaks to the theology of the Catholic faith. A book of this kind is also a must, as a text, in every seminary where the future ordained leaders of worship are educated.

Section I, *Introduction,* contains background reading for the pastor, the parish council, the building or renovation committee, the architect and other professionals. Essential concepts are covered: the assembly, the history of Christian worship spaces, liturgy itself. *Process,* the title of Section II, and *Tools,* the title of Section III, go together. *Process* effectively goes step by step through all tasks necessary to get from beginning to end in the building project, and describes in detail the relationships with the architect and other professionals. *Tools,* the implements needed to complete the task envisioned in *Process* offers, among other items, program development worksheets, vital documents for transforming the parish's vision and budget into forms the architect and other team members can use to design a worship space. Among items treated in Section IV, *Resources,* are liturgical art, furnishings, organs and insurance, and the section recommends good professional consultation at the local level. Section V, *Guidelines,* makes immediately available relevant sections of the Constitution on the Sacred Liturgy, of the General Instruction and other post-Vatican II documents, and the entire text of the U.S. Bishops" Committee on the Liturgy's "Environment and Art in Catholic Worship." Section VI, *Organizers,* offers a convenient filing system for organizing all the paper a project will generate.

The great grace with "Building and Renovation Kit for Places of Catholic Worship" is that it brings it all together. It is a first time publication in that it gathers all the essentials into one book. It offers effective solutions to problems confronting the parish, the architect and other professionals, and it clearly spells out the requirements to be met for a good post Vatican II worship space, as defined in "Environment and Art for Catholic Worship" and the other post Vatican II documents. As an architect I must say that the book can do much to facilitate the task of the architect, because it is the competent and responsible architect who traditionally has had to help solve problems and to educate—no easy assignment—and it can alleviate the task of the clergy who, no matter who else might have been involved, have had to agree before the first stick or stone could be put into place. All concerned need the guidance of a book like this. Though it has been two decades since Vatican II and five years since publication by the Bishops' Committee on the Liturgy's "Environment and Art for Catholic Worship," there is little evidence that these documents have been received, studied and assimilated in but a few of the diosceses. Jack Manion, former secretary of the National Liturgical Conference said almost twenty years ago, "Those who expect that the spirit and guidelines set down by Vatican II can be fulfilled by pulling the altar out from the wall, and a few other cosmetic changes, have missed the point entirely. Vatican II calls for a complete rediscovery of Christian Life," a statement that has haunted me and remained with me, especially when I have been involved in the design of a space for Catholic worship. A study by a parish of the documents contained in Section V, *Guidelines,* may if carried out properly, help to renew the ways in which liturgy is carried out in the parish and, consequently, help to renew the lives of those assembled, resulting in a rediscovery of Christian life.

One of the most important statements in the book is contained in Section V, and is taken from "Environment and Art for Catholic Worship." It is equivocally important for the architect and other professionals and for the parish and diocesan administrators: "a major . . . effort is required among believers . . . to restore respect for competence and expertise in all the arts and a desire for their best use in public worship. This means winning back to service of Church professional people whose places have long since been taken by commercial producers, or volunteers who do not have the appropriate qualifications. Both sensitivity to the arts and willingness to budget resources for these are the conditions of progress so that quality and appropriateness can be real."

The book offers basic, good advice which, if heeded, will make a renovation or church building project far easier as well as more effective in attaining the goals set down in the beginning. Its use will make participation in a building project a pleasure, as it should be.

The book is ideal for an ideal situation, but its effect will be limited until diocesan administrators assimilate the kind of message it gives—I refer especially to "Environment and Art for Catholic Worship" in Section V—and empower a person or persons who have an understanding of the liturgy and the vision that comes only from the soul of an artist to implement the *message.*

Architect Willoughby Marshall
164 Kirkstall Road
Newton, MA. 02160

Tradition Becomes Innovation

Modern Religious Architecture in America

Bartlett Hayes
Foreword by
Howard E. Spragg

In *Tradition Becomes Innovation* Bartlett Hayes illuminates the unique challenge of designing and building a religious structure that will enhance the spiritual atmosphere of worship services. Hayes begins the book by surveying the changing styles of church architecture in the Western world over the past two thousand years. He divides the history of religious architecture into ten periods and focuses especially on the characteristics of the modern period. He assesses the exterior shapes of churches, synagogues, and cathedrals, including entrances, roofs, steeples, and belfries, as well as interiors, with an examination of how space, light, and the placement of windows, paintings, sculpture and furnishings influence the church's atmosphere. Hayes also discusses the merits of renovation of religious structures as opposed to total replacement. Immeasurably enhanced by photographs of various church styles, *Tradition Becomes Innovation* will be a source of information and pleasure for anyone interested in architecture and it will be of particular help to church members planning a new building or the redesign of their present one.

Bartlett Hayes, long an art educator, was until his retirement curator of the Addison Gallery of American Art at Phillips Academy in Andover, Massachusetts, where he still resides.

Pilgrim Press $27.50 cloth. $12.95 paper. Sixteen pages of full-color photographs and over 150 black-and-white photos.

RESURRECTION OF A CHURCH: CINCINNATI'S ST. PAUL'S CHURCH GETS A SECOND CHANCE

Jennifer R. Raabe

The doors to St. Paul's Church, in the historic Pendleton area of downtown Cincinnati, have been closed to parishioners since 1974, the year the church was placed on the National Register of Historic Places. This fall, St. Paul's reopened its doors as the nation's first showroom for top-of-the-line church products.

Built in 1848-1850, the church was designed by Cincinnati architect Seneca Palmer and is representative of Greek Revival and Renaissance Revival architecture. Since the dedication ceremony in January 1850, St. Paul's Church has gone through several remodelings. The most extensive work occurred after a major fire destroyed the roof and steeple in August 1899. Samuel Hannaford & Sons (a Cincinnati architectural firm which also designed City Hall, Music Hall, and St. George Church) was commissioned to redesign the church and that is how it stood until its recent restoration.

St. Paul's parish was founded by Father Joseph Ferneding, an important figure in the development of the Catholic Church in Cincinnati. St. Paul's Church was constructed prior to the majority of the buildings within the Pendleton area. Its parish was instrumental in the settlement and development of this neighborhood. However, by the early 1970's, the number of parishioners had dwindled to seventy. Most of the church population had moved to other areas of the city and other parishes, and, subsequently, in 1974 St. Paul's Church was closed.

The circumstances surrounding this unprecedented reutilization of a church involve the I.T. Verdin Company, a Cincinnati-based manufacturer of chimes, carillons, bells, clocks, and steeples. In need of more space to demonstrate their wares, Jim Verdin, discovered that St. Paul's Church was empty. "When I saw it," explains Verdin, "all I could think about was restoring it."

And that is exactly what has been occurring over the past year and a half. When the doors reopened this fall, not only was the I. T. Verdin Company displaying its wares, but the manufacturers of other church-related products are also now showcasing their products. Pews, altar brasses and bronzes, indoor and outdoor signage, organs, vestments, tapestries, choir robes, steeples, electric and lighting fixtures, flooring, sound systems, clocks, bells, and stained-glass windows are among the products now on display.

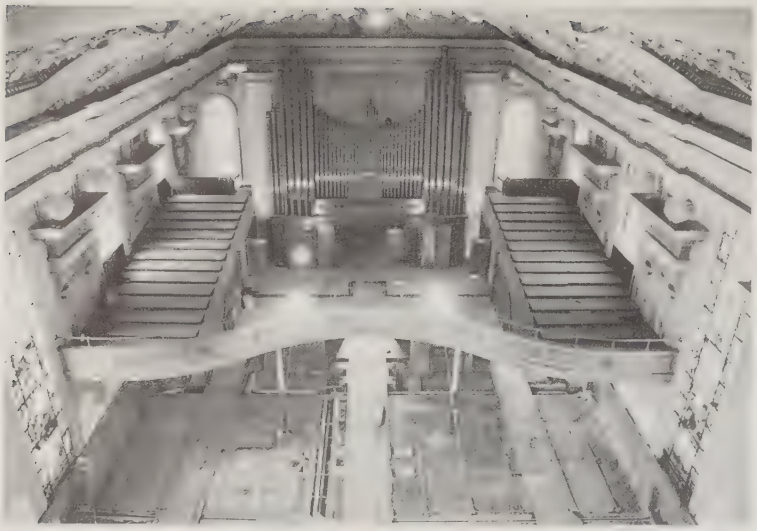
Ken Jones and Michael Schuster, Architects. Jones & Speer, Architects Assoc.

The original St. Paul's Church. Seneca Palmer, Architect

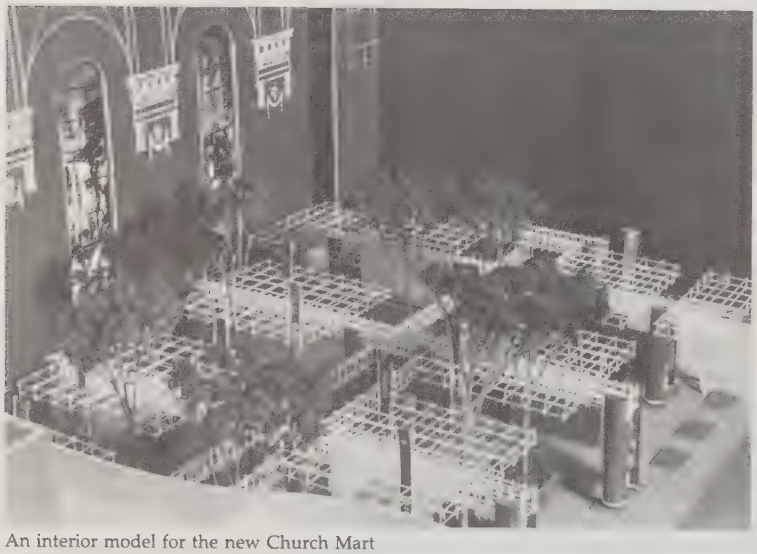
Interested buyers of church products are now able to see, handle, and test what they are purchasing instead of choosing from a catalogue. In addition, representatives from the manufacturers are on hand to deal with questions, problems, and concerns.

Recently, Father William P. Wintermeyer of Cincinnati, Ohio spent some time browsing. "I wish this Mart had been here when we were going through a selective process for several major purchases,"

continued



The interior under construction



An interior model for the new Church Mart

he said. "If only our committee members could have visited St. Paul's Church Mart, we would not have made the mistakes we did. After spending considerable time and money on our selection, we are not happy with the results."

Ken Jones and Michael Schuster of Jones & Speer, a Cincinnati architectural firm, were assigned the difficult task of coordinating the restoration of the church. Upon entering the building for the first time, Jones remembers being impressed by how well St. Paul's had survived its 133 years of existence. Although this made his job easier, by no means has this restoration been a simple task.

To ascertain whether or not St. Paul's had originally been painted, Cincinnati's Miami Purchase Association for Historic Preservation's survey director Fred Mitchell was called in for a paint analysis on the building's exterior. Thirteen flaking layers of paint were discovered—including the *original* red paint color—on the stone and brick walls. As outlined in the Department of the Interior's preservation briefs, the building was cleaned with chemicals and steam. Tuck pointing was also done in accordance with these briefs, and mortar similar in composition and color was used.

Area artists were hired to replace the deteriorated ornamental plaster work. A skill no longer in much demand, the architects are proud of the fact that they have been able to employ area firms. Energetic young workers with the guidance of older craftsmen have risen to the challenge of this intricate and detailed work and point with pride to their accomplishments.

Restoring the impressive stained-glass windows has been done with attention to detail, and meticulous work prevents even the most critical eye from discerning where the damaged areas once were. Two of these outstanding windows were designed by famous Munich craftsman, F. X. Zettler. In perfect condition is his stained-glass window representing "The Marriage Feast at Cana" for which he won first prize at the 1893 Chicago World's Fair.

The more difficult task facing Jones and Schuster was the designing of the display areas for the participating companies. The primary objective was to create spaces for display which were sympathetic to the existing historic structure and would not destroy the original character of the interior.

The architects feel that an exciting and unique atmosphere has been created that accentuates the displayed church products. At the same time, the spacious interior has been enhanced, the symmetry of the structure has been maintained, and there will always be unobstructed views of the stained-glass windows.

In addition to being listed in the National Register of Historic Places, St. Paul's Church is protected by a local historic district ordinance. Through this ordinance, all proposed exterior changes must be approved by the City of Cincinnati's Historic Conservation Board.

Both the St. Paul's Church developer, the I. T. Verdin Company, and project architects, Ken Jones and Michael Schuster, should be applauded for their work. Historic and architectural integrity has been maintained, the fabric of a neighborhood's streetscape has not been lost, and a vital new business has been added to the economic base of the City of Cincinnati.

Still a strong and familiar visual landmark, St. Paul's Church is again leading the way for future renovation and development for an area full of history and hope.

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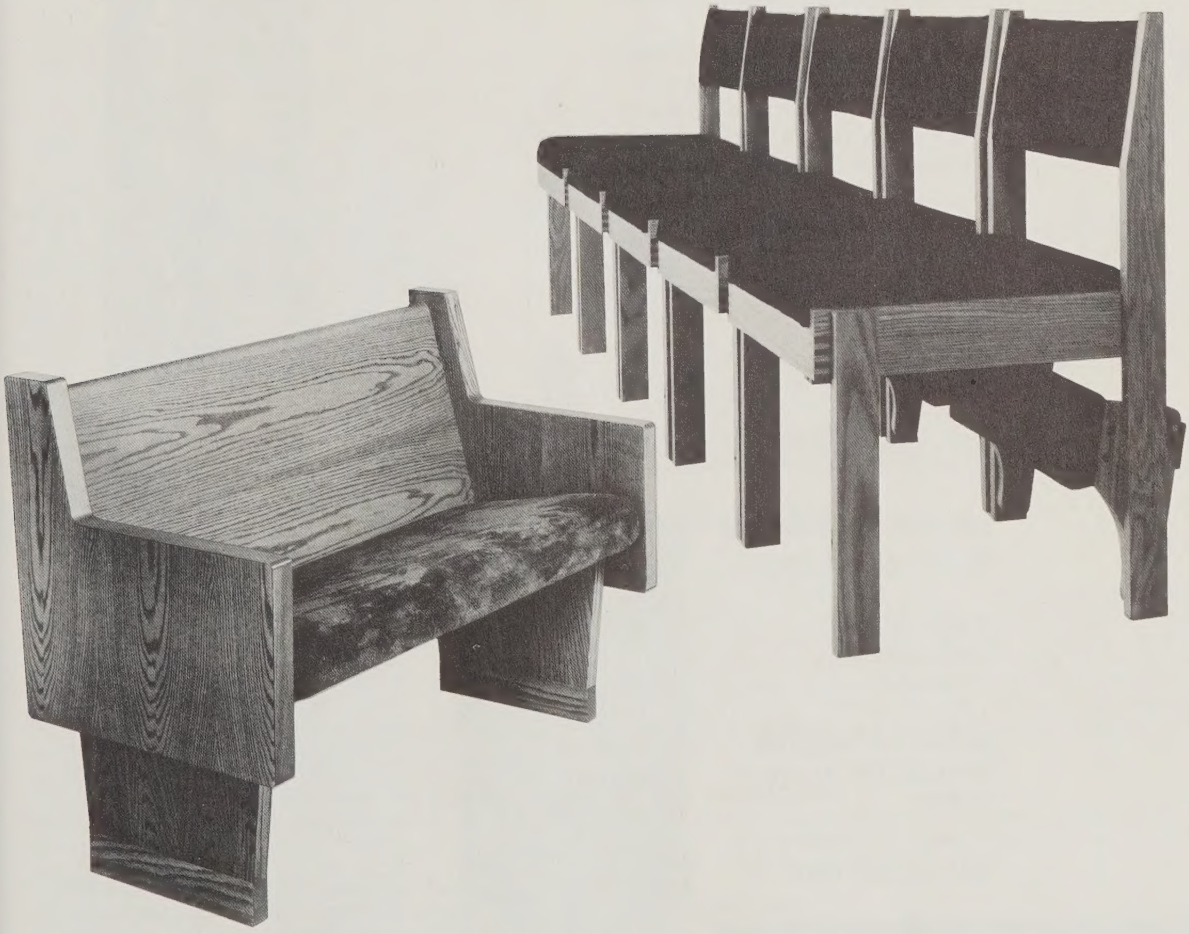

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TRADITION BECOMES INNOVATION

Modern Religious Architecture in America

Bartlett Hayes
Designed by Carl Zahn

Just Published. For complete description see Book Review Section in this magazine.

Bartlett Hayes is an art educator and curator emeritus of the Addison Gallery of American Art at Phillips Academy.

Carl Zahn, award-winning designer, is Director of Publications at the Museum of Fine Arts in Boston and a widely-known juror, lecturer, and exhibitor in the graphic design field.

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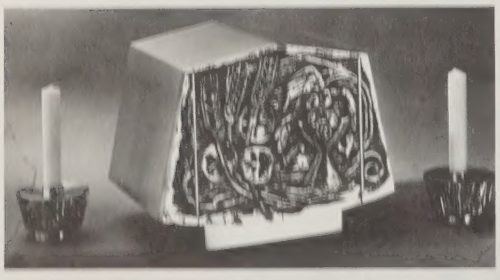

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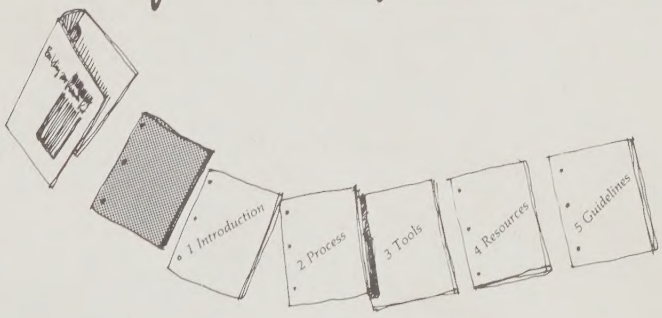

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